

D20.1145  
TWENTY-FIVE PAINTINGS

BY

GEORGE INNESS

AT THE STUDIO OF

MR. GEORGE H. AINSLIE

615 FIFTH AVENUE

near Fiftieth St., New York

JANUARY, FEBRUARY & MARCH

1917

10 a. m. to 6 p. m.

New York (City). Ainslie galleries



C  
m&b

*At times he is broad and powerful like Rousseau, at times delicate with the Elysian sentiment of Corot here idyllically rustic like Daubigny, and here full of vehement lament like Dupre. All his pictures are tone-symphonies, broadly painted, deeply harmonized, and in perfect concord; and the History of Art must hold him in honour as one of the most delicate and many-sided landscapists of the century.*



*George Inness, by Richard Muther, in the "History of Modern Painting," Volume IV, page 316.*

---

---

INNESS (GEORGE), N. A.  
*Deceased*

HOW much the American art world owes to the late George Inness can never be computed. At a time when men were painting anaemic, emasculated transcripts of nature or rather studio recollections of the great world outside, he had the courage to break away from traditions, to set out on a path he had blazed for himself, and to stand on his own theories evolved after serious thought, analysis, and experimenting. His life was given to his art as truly as ever anyone consecrated existence to one special study. With him painting was the single animating impetus. His brain, ever active, was occupied day and night with new schemes, fresh theories, and endless plans, and all were to one end—picture making. Mr. Inness was born in Newburg, N. Y., in 1825, and as a youth was apprenticed to an engraver. Never possessing much physical strength, he was obliged soon to give up the profession, and occupy himself with that which was less confining. Thus it was he began to paint. A few lessons from Gignoux was all the study he had with a teacher. After that he made his own way, hampered, it should be remembered, by ill-health, poverty, and uncongenial surroundings, for art in America in his youth was not inspiring. At twenty-five he went to Europe, where the "men of 1830" were working in a direction that at once appealed to him. The rest is soon told. He saw, as he had never seen before, the possibilities of his profession, and he returned to his native land to paint in a manner that at once marked him as an innovator, which, if it pleased the few, did

Gift of  
1922 - Kneller

not find instant public favor. But his independence, his belief in himself, and his passionate love of good art carried the day. No man ever cared less for public opinion than did George Inness. The aim of his life was fixed; his ambition concerned itself only with progress. There was never a thought of the material side, never a lowering of his high standard. Work was his watchword; honesty to himself his most serious concern, and, to the last, a canvas never left his studio if he could help it. He thought always to better it, always to add a little something more. Frequently he would, in repainting, change the whole scheme, and destroy the original work in so doing; but it mattered little to him so the active mind was dislodged of the new scheme. In the early days of his study he gave himself up to a profound application to nature. There was not a tree but he analyzed exhaustively. He made a serious study of the anatomy of nature, and he knew her thoroughly. When this had all been mastered, he gave himself up to expressing his own sentiment before the scene. He went out of doors with the certainty of being able to put down his notions of the time and place unhampered by any technical difficulties, and the results were poems on canvas. It is no exaggeration to say that his work constituted the highest product of landscape art in this country in the present century, and from the beginning his progress was logical, sound, and brilliant. At Sixty-nine years of age, just before his death in 1894, he was working in the full power of an unimpaired intellect, with a hand more certain than in his youth, more forceful than in middle age, as enthusiastic as the youngest student. The reason for his success is not difficult to find. In the first place, the man was a genius:

nature had given him a wonderfully active mind. He might have been as great in any other profession as in art, because he brought to all he did so alert a brain and so intelligent a way of working. His views of life, of politics, of the various topics of which men talk, were expressed so tersely, so intelligently, that when he opened his mouth his hearers listened with the closest attention. With singular modesty, he found in the work of the youngest members of his profession that which he could admire and study; he was ever ready to be criticised, and thankful for suggestions if they contained soundness and intelligence. But appreciation of his work was not confined to his own countrymen. At the exhibitions in Europe he was received with great favor; applause came to him from the greatest of his contemporaries on the other side of the water, and though pleasant, it neither elated him nor made him vain. Today his name stands the greatest among the landscape painters of his own land, and among the greatest of the world. His professional brethren have awarded him the foremost position, and high praise of his achievements rarely, if ever, evokes dissent. From a long and appreciative article on "George Inness" in Vol. XIX., of Appleton's Annual Cyclopedias, we may quote the following passages: "He was an impetuous and passionate painter. A vision rose before him and no force could stay the hand outstretched toward the canvas. To understand his art we must refer again and again to the nervous force, indomitable energy, and perfect absorption of a true type of the artistic temperament. Although we have spoken of his various periods and change of manner, the fact that his last manner was at op-

posite pole from the first offers no special significance for those who recall the successive stages of Rembrandt, or Turner, or Rousseau." "Examples of Mr. Inness's art may be seen in the Metropolitan Museum in New York, the Corcoran Gallery in Washington, the gallery of the Brooklyn Historical Society, the Chicago Art Institute, and the Century and Union League Clubs, New York; but a clearer idea of his work can be acquired from the study of private collections like those of Thomas B. Clarke, of New York; James W. Ellsworth and Potter Palmer, of Chicago; Thomas Wigglesworth and Mrs. S. D. Warren, of Boston; and Sir W. C. Van Horne and R. B. Angus, of Montreal. His bibliography is curiously limited. Aside from newspaper articles, it consists, for the most part, of a report of a conversation with the artist, published by George W. Sheldon, in Harper's Magazine for February, 1878; an article by Charles de Kay, in the Century; a brief biography by Montgomery Schuyler, in the Forum for November, 1894; a study of his life by the author of this article, published in the catalogue of the Inness Exhibition in 1884, and an account of personal characteristics by Mr. Sheldon, published in the Century for February, 1895."

Metropolitan Museum, New York, has five paintings by George Inness.

Art Institute, Chicago has in the Butler Room twenty paintings by George Inness.



# FRICK ART REFERENCE

## Paintings by George Inness

(Born 1825, died 1894)

Palette Used by George Inness

Photograph from Life of George Inness

1	Early Recollections	40x50	1849
2	Land of Plenty	38x50	1852
3	Juanita River near Harrisburgh	36x54	1856
4	Mountain Brook	7x12	1859
5	Delaware Valley	8x12	1865
6	Delaware River	9x10	1866
7	Durham	12x18	1869
8	Durham	12x18	1869
9	Durham Valley	16x24	1869
10	Valley Road	9x12	1870
11	Albano, Italy	17x25	1872
12	Lake Nemi, Italy	12x18	1872
13	Albano, Italy	11x16	1872
14	A Vista, Albano, Italy	9x12	1872
15	North Conway, White Mts.	12x18	1875
16	Durham, Conn.	12x18	1879
17	Alexandria Bay on St. Lawrence River	16x24	1880
18	Twilight	17x24	1880
19	Evening Glow	18x24	1884
20	Goochland	18x24	1884
21	Springtime, Montclair	30x45	1885
22	Old Mill near Riverhead	20x30	1890
23	Autumn Woodlands	36x46	1890
24	Montclair	20x30	1893
25	Hazy Morning, Montclair	30x50	1893

## GEORGE INNESS

IT was a good idea for the New York School of Applied Design for Women to choose for the exhibition just opened in its building the work of one American master, the late George Inness. Mr. G. H. Ainslie, of Brooklyn, has lent for the purpose the twenty-eight examples he possesses and ten more paintings have been borrowed from other collections. At a time when all manner of new voices are making themselves heard in art, some of them distractingly enough, it is profitable to turn aside and listen to one recalling us to an ideal the virtue of which has been confirmed by the passage of time. Inness was at once a realist and romancist. He painted the truth but charged it with poetic emotion. Ground and tree forms, the depth and drama of the sky, the wild or gracious play of light, all these things he recorded upon canvas with an impeccable fidelity. And through them all he expressed himself, his passion for color, his love of reverie, his deep spiritual sense of what is most subtly entrancing in nature. He had the soul and the technical powers of a great painter. An exhibition of reviving his sane, ennobling influence is a boon.—*New York Tribune*, April 14, 1912.

